

Making Music Modern

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Making Music Modern

New York City witnessed a dazzling burst of creativity in the 1920s. In this pathbreaking study, Carol J. Oja explores this artistic renaissance from the perspective of composers of classical and modern music, who along with writers, painters, and jazz musicians, were at the heart of early modernism in America. She also illustrates how the aesthetic attitudes and institutional structures from the 1920s left a deep imprint on the arts over the 20th century. Aaron Copland, George Gershwin, Ruth Crawford Seeger, Virgil Thomson, William Grant Still, Edgar Varèse, Henry Cowell, Leo Ornstein, Marion Bauer, George Antheil--these were the leaders of a talented new generation of American composers whose efforts made New York City the center of new music in the country. They founded composer societies--such as the International Composers' Guild, the League of Composers, the Pan American Association, and the Copland-Sessions Concerts--to promote the performance of their music, and they nimbly negotiated cultural boundaries, aiming for recognition in Western Europe as much as at home. They showed exceptional skill at marketing their work. Drawing on extensive archival material--including interviews, correspondence, popular periodicals, and little-known music manuscripts--Oja provides a new perspective on the period and a compelling collective portrait of the figures, puncturing many longstanding myths. American composers active in New York during the 1920s are explored in relation to the "Machine Age" and American Dada; the impact of spirituality on American dissonance; the crucial, behind-the-scenes role of women as patrons and promoters of modernist music; cross-currents between jazz and concert music; the critical reception of modernist music (especially in the writings of Carl Van Vechten and Paul Rosenfeld); and the international impulse behind neoclassicism. The book also examines the persistent biases of the time, particularly anti-Semitism, gender stereotyping, and longstanding racial attitudes.

Making Music for Modern Dance

Making Music for Modern Dance traces the collaborative approaches, working procedures, and aesthetic views of the artists who forged a new and distinctly American art form during the first half of the 20th century. The book offers riveting first-hand accounts from innovative artists in the throes of their creative careers and provides a cross-section of the challenges faced by modern choreographers and composers in America. These articles are complemented by excerpts from astute observers of

the music and dance scene as well as by retrospective evaluations of past collaborative practices. Beginning with the careers of pioneers Isadora Duncan, Ruth St. Denis, and Ted Shawn, and continuing through the avant-garde work of John Cage for Merce Cunningham, the book offers insights into the development of modern dance in relation to its music. Editor Katherine Teck's introductions and afterword offer historical context and tie the artists' essays in with collaborative practices in our own time. The substantive notes suggest further materials of interest to students, practicing dance artists and musicians, dance and music history scholars, and to all who appreciate dance.

Music and the Making of Modern Science

A wide-ranging exploration of how music has influenced science through the ages, from fifteenth-century cosmology to twentieth-century string theory. In the natural science of ancient Greece, music formed the meeting place between numbers and perception; for the next two millennia, Pesic tells us in *Music and the Making of Modern Science*, "liberal education" connected music with arithmetic, geometry, and astronomy within a fourfold study, the quadrivium. Peter Pesic argues provocatively that music has had a formative effect on the development of modern science—that music has been not just a charming accompaniment to thought but a conceptual force in its own right. Pesic explores a series of episodes in which music influenced science, moments in which prior developments in music arguably affected subsequent aspects of natural science. He describes encounters between harmony and fifteenth-century cosmological controversies, between musical initiatives and irrational numbers, between vibrating bodies and the emergent electromagnetism. He offers lively accounts of how Newton applied the musical scale to define the colors in the spectrum; how Euler and others applied musical ideas to develop the wave theory of light; and how a harmonium prepared Max Planck to find a quantum theory that reengaged the mathematics of vibration. Taken together, these cases document the peculiar power of music—its autonomous force as a stream of experience, capable of stimulating insights different from those mediated by the verbal and the visual. An innovative e-book edition available for iOS devices will allow sound examples to be played by a touch and shows the score in a moving line.

The Art of Re-enchantment

Historically informed performance (HIP) has provoked heated debate amongst musicologists, performers and cultural sociologists. In *The Art of Re-enchantment: Making Early Music in the Modern Age*, author Nick Wilson answers many salient questions surrounding HIP through an in-depth analysis of the early music movement in Britain from the 1960s to the present day.

Making Music

This book offers a major exploration of the social and cultural importance of popular music to contemporary celebrations of Britishness. Rather than providing a history of popular music or an itemization of indigenous musical qualities, it exposes the influential cultural and nationalist rhetoric around popular music and the dissemination of that rhetoric in various forms. Since the 1960s, popular music has surpassed literature to become the dominant signifier of modern British culture and identity. This position has been enforced in popular culture, literature, news and music media, political rhetoric -- and in much popular music itself, which has become increasingly self-conscious about the expectation that music both articulate and manifest the inherent values and identity of the modern nation. This study examines the implications of such practices and the various social and cultural values they construct and enforce. It identifies two dominant, conflicting constructions around popular music: music as the voice of an indigenous English 'folk', and music as the voice of a re-emergent British Empire. These constructions are not only contradictory but also exclusive, prescribing a social and musical identity for the nation that ignores its greater creative, national, and cultural diversity. This book is the first to offer a comprehensive critique of an extremely powerful discourse in England that today informs dominant formulations of English and British national identity, history, and culture.

Britishness, Popular Music, and National Identity

Between the world wars, Paris welcomed not only a number of glamorous American expatriates, including Josephine Baker and F. Scott Fitzgerald, but also a dynamic musical style emerging in the United States: jazz. Roaring through cabarets, music halls, and dance clubs, the upbeat, syncopated rhythms of jazz soon added to the allure of Paris as a center of international nightlife and cutting-edge modern culture. In *Making Jazz French*, Jeffrey H. Jackson examines not only how and why jazz

became so widely performed in Paris during the 1920s and 1930s but also why it was so controversial. Drawing on memoirs, press accounts, and cultural criticism, Jackson uses the history of jazz in Paris to illuminate the challenges confounding French national identity during the interwar years. As he explains, many French people initially regarded jazz as alien because of its associations with America and Africa. Some reveled in its explosive energy and the exoticism of its racial connotations, while others saw it as a dangerous reversal of France's most cherished notions of "civilization." At the same time, many French musicians, though not threatened by jazz as a musical style, feared their jobs would vanish with the arrival of American performers. By the 1930s, however, a core group of French fans, critics, and musicians had incorporated jazz into the French entertainment tradition. Today it is an integral part of Parisian musical performance. In showing how jazz became French, Jackson reveals some of the ways a musical form created in the United States became an international phenomenon and acquired new meanings unique to the places where it was heard and performed.

Making Jazz French

"In *Out of Time*, author Julian Johnson begins from the idea that it can, arguing that music renders an account of modernity from the inside, a history not of events but of sensibility, an archaeology of experience. If music is better understood from this broad perspective, our idea of modernity itself is also enriched by the specific insights of music. The result is a rehearing of modernity and a rethinking of music - an account that challenges ideas of linear progress and reconsiders the common concerns of music, old and new." -- Publisher's description

Out of Time

This volume explores the notion of "affective media" within and across different arts in Japan, with a primary focus on music, whether as standalone product or connected to other genres such as theatre and photography. The volume explores the Japanese reception of this "affective media", its transformation and subsequent cultural flow. Moving from a discussion of early encounters with the West through Jesuits and others, the contributors primarily consider the role of music in the nineteenth, twentieth, and twenty-first centuries. With ten original chapters, the volume covers a wealth of themes, from education, koto music, guitar making, avant-garde recorder works, musicals and rock photography, to interviews with contemporary performers in jazz, modern rock and J-pop. Innovative and fascinating, the book provides rich new insights and material to all those interested in Japanese musical culture.

Music in the Making of Modern Japan

This book, first published in 1987, tells the intriguing and culturally complex story of the art school influence on postwar British popular music. Following Romantic attitudes from life class to recording studio, it focuses on two key moments – the early 1960s, when art students like John Lennon and Eric Clapton begin to play their own versions of American rock and blues and inflected youth music with Bohemian dreams, and the late 1970s, when punk musicians emerged from design courses and fashion departments to disrupt what were, by then, art-rock routines. Sixties rock Bohemians and seventies pop Situationists were, in their different ways, trying to solve the art students' perennial problem – how to make a living from their art. *Art Into Pop* shows how this problem has been shaped by the history of British art education, from its nineteenth-century origins to current arguments about 'pure' and 'applied' training. In their simultaneous pursuit of authenticity and artifice, art school musicians exemplify the postmodern condition, the collapse of any distinction between 'high' and 'low' culture, the confusions of personal and commercial creativity. And so high pop theorists rub shoulders here with low pop practitioners, experimental musicians debate avant-garde ideas with corporate packagers, and artistic integrity becomes a matter of making oneself up.

Art Into Pop

This book puts the reader as close as anyone is likely to get to the mind of a practising composer. Reynolds, probably the most adventurous winner of the coveted Pulitzer Prize, works out each piece in a surprisingly detailed way that is never the same from one project to the next. Here he reveals to us what he is doing and why, through an on-going narrative which he interplays with illustrations and a wealth of musical examples, including some of his own working sketches which are fascinating in their own right. Although he is direct, practical, and explicit, Reynolds rejects a doctrinaire approach: he weaves a thread of his philosophical musings throughout his book, showing his wider views. *Form and Method: Composing Music* offers us a unique testing ground on which a meaningful exchange can

now begin about how recognized composers actually work, running against the grain of covertness that has become the norm in recent decades. Understanding the condition of music in contemporary society requires insight into how composers actually do what they do. This book is an important first step in this regard, and will be of interest to composers, theorists, cognitive and perceptual scientists, as well as the general reader.

Form and Method

In his 1985 book *The Idea of Music: Schoenberg and Others*, Peter Franklin set out a challenge for musicology: namely, how best to talk and write about the music of modern European culture that fell outside of the modernist mainstream typified by Schoenberg, Berg, and Webern? Thirty years on, this collected volume of essays by Franklin's students and colleagues returns to that challenge and the vibrant intellectual field that has since developed. Moving freely between insights into opera, Volksoper, film, festival, and choral movement, and from the very earliest years of the twentieth century up to the 1980s, its authors listen with a 'critical ear': they site these musical phenomena within a wider web of modern cultural practices - a perspective, in turn, that enables them to exercise a disciplinary self-awareness after Franklin's manner.

Music, Modern Culture, and the Critical Ear

Colin McPhee was a performer, writer, and pioneer among Western composers in turning to Asia for inspiration. A close friend of Aaron Copland, Carlos Chavez, Henry Cowell, and Virgil Thomson, he played a vital role in new music activities in New York in the 1920s, but his most important accomplishments came from his devotion to the music of Bali. Carol Oja's *Colin McPhee: Composer in Two Worlds* traces his life, his influences on fellow musicians, and the profound experience of a composer striving to comprehend an entirely new musical language. After hearing rare recordings of the Balinese gamelan--a percussion orchestra with delicately layered textures and clangorous sounds--McPhee traveled to Bali and worked closely with such Western anthropologists as Margaret Mead and Gregory Bateson. The island may also have appealed to him because of its relatively open attitude toward homosexuality. Gay by inclination, he nevertheless married anthropologist Jane Belo and built a native-style house on the island where they lived for most of the 1930s. During this time, McPhee became a devoted and meticulous chronicler of Balinese musical culture, and his *Music of Bali* remains a classic in ethnomusicology. Beginning in the mid-1930s, his own compositions became an imaginative hybrid of Balinese and Western music, anticipating the later work of such figures as John Cage, Lou Harrison, and Steve Reich. Finally back in print, Carol Oja's account of McPhee's unconventional life and work evokes key issues in composition and ethnomusicology, sure to be of interest to scholars, musicians or anyone interested in 20th century American or Balinese music.

Colin McPhee

You can hum it, but can you write it down? When most people think of a composer, they picture a bewigged genius like Mozart or Beethoven frenetically directing mighty orchestras in the ornate palaces of Vienna. While that may have been the case once upon a time, modern composers make themselves heard far beyond the classical conservatoire and concert hall. These days, soundtracks are in high demand in industries such as TV, film, advertising, and even gaming to help create immersive and exciting experiences. Whatever your musical ambitions—composing a dark requiem in a beautiful Viennese apartment or producing the next great Star Wars-like movie theme in LA—the fully updated *Music Composition For Dummies* hits all the right notes to help you become confident in the theory and practice of composition. To help you translate your musical ideas from fleeting tunes in your head to playable bars and notation on paper, professional composer and instructor Scott Jarrett and music journalist Holly Day take you on a friendly step-by-step journey through the process of musical creation, including choosing the right rhythms and tempos, creating melodies and chord progressions, and working with instruments and voices. You'll learn how to match keys and chords to mood, use form to enhance your creativity, and write in different styles from pop to classical—and you'll even learn how to keep hammering away when inspiration eludes you. Organize and preserve your musical ideas Formalize your knowledge with professional vocabulary Get familiar with composition apps and software Make a demo and market on social media Filled with musical exercises to help you acquire the discipline you need for success, *Music Composition For Dummies* has everything you need to turn your inner soundtrack into a tuneful reality!

Music Composition For Dummies

In the last few decades, new technologies have brought composers and listeners to the brink of an era of limitless musical possibility. They stand before a vast ocean of creative potential, in which any sounds imaginable can be synthesised and pieced together into radical new styles and forms of music-making. But are musicians taking advantage of this potential? How could we go about creating and listening to new music, and why should we? Bringing the ideas of twentieth-century avant-garde composers Arnold Schoenberg and John Cage to their ultimate conclusion, *Infinite Music* proposes a system for imagining music based on its capacity for variation, redefining musical modernism and music itself in the process. It reveals the restrictive categories traditionally imposed on music-making, replaces them with a new vocabulary and offers new approaches to organising musical creativity. By detailing not just how music is composed but crucially how it's perceived, *Infinite Music* maps the future of music and the many paths towards it.

Infinite Music

MUSIC 4.1: A SURVIVAL GUIDE FOR MAKING MUSIC IN THE INTERNET AGE

Music 4.1

How much further should the affluent world push its material consumption? Does relative dematerialization lead to absolute decline in demand for materials? These and many other questions are discussed and answered in *Making the Modern World: Materials and Dematerialization*. Over the course of time, the modern world has become dependent on unprecedented flows of materials. Now even the most efficient production processes and the highest practical rates of recycling may not be enough to result in dematerialization rates that would be high enough to negate the rising demand for materials generated by continuing population growth and rising standards of living. This book explores the costs of this dependence and the potential for substantial dematerialization of modern economies. *Making the Modern World: Materials and Dematerialization* considers the principal materials used throughout history, from wood and stone, through to metals, alloys, plastics and silicon, describing their extraction and production as well as their dominant applications. The evolving productivities of material extraction, processing, synthesis, finishing and distribution, and the energy costs and environmental impact of rising material consumption are examined in detail. The book concludes with an outlook for the future, discussing the prospects for dematerialization and potential constraints on materials. This interdisciplinary text provides useful perspectives for readers with backgrounds including resource economics, environmental studies, energy analysis, mineral geology, industrial organization, manufacturing and material science.

Making the Modern World

Modern Jerusalem, a city central to Jewish, Muslim, and Christian religious imaginaries and the political epicenter of the Israeli-Palestinian crisis, is to put it mildly a highly contested space. More surprising, perhaps, is that its musical landscape not only reflects these rifts but also helped to define them as the ancient city transitioned to modernity during the twentieth century. In *City of Song: Music and the Making of Modern Jerusalem*, author Michael A. Figueroa argues that musical renderings of Jerusalem have been critical to the formation of Israeli political consciousness. The book demonstrates how Israeli songwriters helped to shape their public's territorial imagination-- creating images of a city at once heavenly and earthly, that dwells in longing, that must not be forgotten, that compels one to bereave the dead, that represents the fulfilment of prophecy, and that is the site of immense cultural diversity. The dynamic history of its representation in lyrics and music helps dispel any notion that the Israeli-Palestinian crisis is timeless, intractable, and based on static, essential identities; while there are continuities across historical divides, radical change constantly transpires. *City of Song* combines analyses of musical meaning, political discourse, and public performance over the long twentieth century (1880s-2010) to reveal how the Israeli-Palestinian crisis' territorial fixation on Jerusalem has been constructed, historically contingent, and subject to artistic intervention in modernity. Through a musical history of Jerusalem, Figueroa introduces a novel, humanities-centered approach to one of the world's most contested cities, and one of the defining cultural and political questions of our era.

City of Song

A portrait of life in Britain during the first half of the twentieth century as the country recovered from the grand wreckage of the British Empire.

The Making of Modern Britain

This insightful and thought-provoking work offers a fresh perspective on modern music and its significance for our culture. With detailed analysis of key works and trends, this book is a must-read for anyone interested in exploring the boundaries of contemporary music. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the "public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

The Art Of Music: Modern Music

This monograph is based on four lectures which the venerable and distinguished British composer delivered at Cornell University. He explains the nature of rhythm, the relation of folk music to the composer, why we make music, the social foundations of music, and more.

The Making of Music

This volume is a collection of all-new original essays covering everything from feminist to postcolonial readings of the play as well as source queries and analyses of historical performances of the play. The Merchant of Venice is a collection of seventeen new essays that explore the concepts of anti-Semitism, the work of Christopher Marlowe, the politics of commerce and making the play palatable to a modern audience. The characters, Portia and Shylock, are examined in fascinating detail. With in-depth analyses of the text, the play in performance and individual characters, this book promises to be the essential resource on the play for all Shakespeare enthusiasts.

Classical Music why Bother?

In his 1985 book *The Idea of Music: Schoenberg and Others*, Peter Franklin set out a challenge for musicology: namely, how best to talk and write about the music of modern European culture that fell outside of the modernist mainstream typified by Schoenberg, Berg, and Webern? Thirty years on, this collected volume of essays by Franklin's students and colleagues returns to that challenge and the vibrant intellectual field that has since developed. Moving freely between insights into opera, Volksoper, film, festival, and choral movement, and from the very earliest years of the twentieth century up to the 1980s, its authors listen with a 'critical ear' they site these musical phenomena within a wider web of modern cultural practices - a perspective, in turn, that enables them to exercise a disciplinary self-awareness after Franklin's manner.

Music, Modern Culture, and the Critical Ear

Winner of the 2007 National Book Critics Circle Award for Criticism A New York Times Book Review Top Ten Book of the Year Time magazine Top Ten Nonfiction Book of 2007 Newsweek Favorite Books of 2007 A Washington Post Book World Best Book of 2007 In this sweeping and dramatic narrative, Alex Ross, music critic for *The New Yorker*, weaves together the histories of the twentieth century and its music, from Vienna before the First World War to Paris in the twenties; from Hitler's Germany and Stalin's Russia to downtown New York in the sixties and seventies up to the present. Taking readers into the labyrinth of modern style, Ross draws revelatory connections between the century's most influential composers and the wider culture. *The Rest Is Noise* is an astonishing history of the twentieth century as told through its music.

Write in Tune

Sara Adhitya is an urban designer and Research Associate with the Accessibility Research Group at UCL. Awarded a European Doctorate in the 'Quality of Design' of Architecture and Urban Planning by the University IUAV of Venice and the École des Hautes Études en Sciences Sociales, Paris, she draws on her multidisciplinary background in environmental design, architecture, urbanism, music and sound

design, in her interactive and multisensorial approach to urban design. She collaborates with a range of non-profit and governmental organizations around the world towards improving urban liveability and sustainability through participatory design and planning.

The Rest Is Noise

Q -- R -- S -- T -- U -- V -- W -- X -- Y -- Z

Musical Cities

Provides a fresh and global perspective on the works and influence of a nineteenth-century musical and theatrical phenomenon.

Music After the Fall

DIVA study of the foundation of Brazilian popular music and its effect on the formation of national identity and cultural expression./div

Jacques Offenbach and the Making of Modern Culture

"[This book] is a contribution of considerable substance because it takes a holistic view of the field of folk music and the scholarship that has dealt with it." -- Bruno Nettl "... a praiseworthy combination of solid scholarship, penetrating discussion, and global relevance." -- Asian Folklore Studies "... successfully ties the history and development of folk music scholarship with contemporary concepts, issues, and shifts, and which treats varied folk musics of the world cultures within the rubric of folklore and ethnomusicology with subtle generalizations making sense to serious minds..." -- Folklore Forum "... [this book] challenges many carefully-nurtured sacred cows. Bohlman has executed an intellectual challenge of major significance by successfully organizing a welter of unruly data and ideas into a single, appropriately complex but coherent, system." -- Folk Music Journal Bohlman examines folk music as a genre of folklore from a broadly cross-cultural perspective and espouses a more expansive view of folk music, stressing its vitality in non-Western cultures as well as Western, in the present as well as the past.

Hello, Hello Brazil

Suitably Modern traces the growth of a new middle class in Kathmandu as urban Nepalis harness the modern cultural resources of mass media and consumer goods to build modern identities and pioneer a new sociocultural space in one of the world's "least developed countries." Since Nepal's "opening" in the 1950s, a new urban population of bureaucrats, service personnel, small business owners, and others have worked to make a space between Kathmandu's old (and still privileged) elites and its large (and growing) urban poor. Mark Liechty looks at the cultural practices of this new middle class, examining such phenomena as cinema and video viewing, popular music, film magazines, local fashion systems, and advertising. He explores three interactive and mutually constitutive ethnographic terrains: a burgeoning local consumer culture, a growing mass-mediated popular imagination, and a recently emerging youth culture. He shows how an array of local cultural narratives--stories of honor, value, prestige, and piety--flow in and around global narratives of "progress," modernity, and consumer fulfillment. Urban Nepalis simultaneously adopt and critique these narrative strands, braiding them into local middle-class cultural life. Building on both Marxian and Weberian understandings of class, this study moves beyond them to describe the lived experience of "middle classness"--how class is actually produced and reproduced in everyday practice. It considers how people speak and act themselves into cultural existence, carving out real and conceptual spaces in which to produce class culture.

The Study of Folk Music in the Modern World

'A deep, engrossing history' The Observer 'A fascinating deep dive' Jeremy Deller From the illicit reggae blues dances and acid-rock free festivals of the 1970s, through the ecstasy-fuelled Second Summer of Love in 1988, to the increasingly corporate dance music culture of the post-Covid era, Party Lines is a groundbreaking new history of UK dance music, exploring its pivotal role in the social, political and economic shifts on which modern Britain has been built. Taking in the Victorian moralism of the Thatcher years, the far-reaching restrictions of the Criminal Justice Act in 1994, and the resurgence of illegal raves during the Covid-19 pandemic, Party Lines charts an ongoing conflict, fought in basement clubs, abandoned warehouses and sunlit fields, between the revolutionary potential of communal sound and

the reactionary impulses of the British establishment. Brought to life with stunning clarity and depth, this is social and cultural history at its most immersive, vital and shocking. _____ 'Excellent' The Sunday Times 'Reminds us why the dance floor matters . . . fascinating' Telegraph

Suitably Modern

Recent scholarship has offered a veritable landslide of studies about early modern women, illuminating them as writers, thinkers, midwives, mothers, in convents, at home, and as rulers. *Musical Voices of Early Modern Women* adds to the mix of early modern studies a volume that correlates women's musical endeavors to their lives, addressing early modern women's musical activities across a broad spectrum of cultural events and settings. The volume takes as its premise the notion that while women may have been squeezed to participate in music through narrower doors than their male peers, they nevertheless did so with enthusiasm, diligence, and success. They were there in many ways, but as women's lives were fundamentally different and more private than men's were, their strategies, tools, and appearances were sometimes also different and thus often unstudied in an historical discipline that primarily evaluated men's productivity. Given that, many of these stories will not necessarily embrace a standard musical repertoire, even as they seek to expand canonical borders. The contributors to this collection explore the possibility of a larger musical culture which included women as well as men, by examining early modern women in "many-headed ways" through the lens of musical production. They look at how women composed, assuming that compositional gender strategies may have been used differently when applied through her vision; how women were composed, or represented and interpreted through music in a larger cultural context, and how her presence in that dialog situated her in social space. Contributors also trace how women found music as a means for communicating, for establishing intellectual power, for generating musical tastes, and for enhancing the quality of their lives. Some women performed publicly, and thus some articles examine how this impacted on their lives and families. Other contributors inquire about the economics of music and women, and how in different situations some women may have been financially empowered or even in control of their own money-making. This collection offers a glimpse at women from home, stage, work, and convent, from many classes and from culturally diverse countries - including France, Spain, Italy, England, Austria, Russia, and Mexico - and imagines a musical history centered in the realities of those lives.

Party Lines

Are you a budding songwriter who is looking to make a living from your art? Jeff Topp has spent almost 20 years in the music industry. He has worked as a professional guitarist, event organiser, songwriter, producer, music teacher and mentor. Jeff isn't a household name but he has certainly carved a successful career from the art form we call music. He explains everything you need to know to help you become a successful songwriter and business owner (of yourself). From understanding song writing techniques, useful theory, business development and opportunities, through to making money from your hobby. There are many ways to profit from your music, but it's wise to know the industry you are getting involved in. There are a multitude of opportunities out there but YOU need to make it happen. In this modern music age it's even more imperative that you understand the pitfall's that many a musician have fallen foul of. The industry is certainly not paved with gold but can be a hugely rewarding one if you know what you are doing. If you are looking for a practical book that will really make a difference to your career, then look no further.

Musical Voices of Early Modern Women

Developing a music career as a young artist is not cut and dry. You're told that if you spend enough time working on your craft in the dusty, grimy boxes that pass for practice rooms, your career will magically materialize. Received wisdom states that you'll win the position you want, get the gig you want, and gain the respect you want if you spend more time locked away than the next person. Guess what? The real world doesn't work like that. Practice is just the tip of the iceberg. Beyond that, success will come by developing the personal, business, and performance skills that professional musicians use every day. These skills are the ones that separate you from every other good musician out there. These are the skills that *Beyond the Practice Room* teaches in an easily digestible format for young musicians.

Your Music is Your Business

Essential reading for anyone interested in artistic research applied to music This book is the first anthology of writings about the emerging subject of artistic experimentation in music. This subject,

as part of the cross-disciplinary field of artistic research, cuts across boundaries of the conventional categories of performance practice, music analysis, aesthetics, and music pedagogy. The texts, most of them specially written for this volume, have a common genesis in the explorations of the Orpheus Research Centre in Music (ORCiM) in Ghent, Belgium. The book critically examines experimentation in music of different historical eras. It is essential reading for performers, composers, teachers, and others wanting to inform themselves of the issues and the current debates in the new field of artistic research as applied to music. The publication is accompanied by a CD of music discussed in the text, and by an online resource of video illustrations of specific issues. Contributors Paulo de Assis (ORCiM), Richard Barrett (Institute of Sonology, The Hague), Tom Beghin (McGill University), William Brooks (University of York, ORCiM), Nicholas G. Brown (University of East Anglia), Marcel Cobussen (University of Leiden), Kathleen Coessens (Vrije Universiteit Brussel, ORCiM); Paul Craenen (Director Musica, Impulse Centre for Music), Darla Crispin (Norwegian Academy of Music), Stephen Emmerson (Queensland Conservatorium, Griffith University, Brisbane), Henrik Frisk (Malmö Academy of Music), Bob Gilmore (ORCiM), Valentin Gloor (ORCiM), Yolande Harris (Center for Digital Arts and Experimental Media – DXARTS), University of Washington, Seattle), Mieko Kanno (Royal Conservatoire of Scotland), Andrew Lawrence-King (Guildhall School of Music and Drama, London, Royal Danish Academy of Music, Copenhagen, University of Western Australia), Catherine Laws (University of York, ORCiM), Stefan Östersjö (ORCiM), Juan Parra (ORCiM), Larry Polansky (University of California, Santa Cruz), Stephen Preston, Godfried-Willem Raes (Logos Foundation, Ghent), Hans Roels (ORCiM), Michael Schwab (ORCiM, Royal College of Art, London, Zurich University of the Arts), Anna Scott (ORCiM), Steve Tromans (Middlesex University), Luk Vaes (ORCiM), Bart Vanhecke (KU Leuven, ORCiM)

Beyond the Practice Room

When we think of composers, we usually envision an isolated artist separate from the orchestra—someone alone in a study, surround by staff paper—and in Europe and America this image generally has been accurate. For most of Japan's musical history, however, no such role existed—composition and performance were deeply intertwined. Only when Japan began to embrace Western culture in the late nineteenth century did the role of the composer emerge. In *Composing Japanese Musical Modernity*, Bonnie Wade uses an investigation of this new musical role to offer new insights not just into Japanese music but Japanese modernity at large and global cosmopolitan culture. Wade examines the short history of the composer in Japanese society, looking at the creative and economic opportunities that have sprung up around them—or that they forged—during Japan's astonishingly fast modernization. She shows that modernist Japanese composers have not bought into the high modernist concept of the autonomous artist, instead remaining connected to the people. Articulating Japanese modernism in this way, Wade tells a larger story of international musical life, of the spaces in which tradition and modernity are able to meet and, ultimately, where modernity itself has been made.

Artistic Experimentation in Music

In Greece, women speak of mothering as "within the nature" of a woman. But this durable association of motherhood with femininity exists in tension with the highest incidence of abortion and one of the lowest fertility rates in Europe. In this setting, how do women think of themselves as proper individuals, mothers, and Greek citizens? In this anthropological study of reproductive politics and ethics in Athens, Greece, Heather Paxson tracks the effects of increasing consumerism and imported biomedical family planning methods, showing how women's "nature" is being transformed to meet crosscutting claims of the contemporary world. Locating profound ambivalence in people's ethical evaluations of gender and fertility control, Paxson offers a far-reaching analysis of conflicting assumptions about what it takes to be a good mother and a good woman in modern Greece, where assertions of cultural tradition unfold against a backdrop of European Union integration, economic struggle, and national demographic anxiety over a falling birth rate.

Composing Japanese Musical Modernity

This songwriting journal breaks down a brand-new strategy for music makers and the entire music industry within 40 easy to read pages, and then gives you an entire creation, release, and promotion strategy for your songs! The first half of the songwriting journal you will learn how to develop a fanbase, be productive, and make a living creating music. Songwriting and performing music made simple. This is a must for anyone who wants to make money in the music industry. For the last section of the songwriting journal, you can cut the journal pages out, put them on your walls or in a binder! Use

them as a productivity tool that will keep you focused on your music making goals. SONGWRITING PRODUCTIVITY MASTERED - This songwriting notebook lays out the business of today's songwriting industry in a new and creative way like you have never seen. This songwriting journal contains not only songwriting journal pages, but also plans for your songs and what to do with each of your songs, step by step. This is more than just a songwriting journal, it's your game plan. The book is filled with checklists, to-dos, calendars, and a productive way to write songs and get paid. Never be lost, disorganized, or discouraged with your music! THE NEW MUSIC INDUSTRY EXPLAINED, PERFECTLY - This songwriting journal includes all the different ways that songwriters make income in the new digital age including creating NFT music and digital music distribution. It explains how copyright ownership works for songwriters as well as music artists and indie labels. This songwriting notebook is different. It comes with a real person who is a music career coach and is accessible to anyone who wants a career making music. Use the book but connect with your advisor too! Blake Makes Music is a music producer, songwriter and artist with a video podcast geared to those who want a career in the music industry, making music.

Making Modern Mothers

This title is an exploration of how the American West, both as physical space and inspiration, animated American music. The book is a comprehensive illumination of what the West meant and still means to composers living and writing long after the close of the frontier.

The Modern Artist and Songwriter Journal and Toolkit

Frontier Figures